

# The Classical Outlook

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## GREEK HYMNS AND THE NATIVITY

By RUTH E. MESSENGER

Hunter College of the City of New York

**G**LORY to God in the highest and on earth peace, good will toward men (*Luke II, 14*).

Such was the song of the heavenly host at the birth of Jesus as recorded in St. Luke's Gospel. Such was the first Christian hymn in the Greek tongue and the first hymn of the Nativity. Taken from its scriptural setting, it was preserved in the *Gloria in excelsis*, a longer Latin version developed in the early centuries. Today it is heard in modern languages as well as in Latin in the liturgical services of the Christian Church.

Greek hymnody, however, was not wholly Biblical in form, although the Greek canticles of the New Testament, like the above, are its earliest representatives. There had been a Greek classical tradition inspiring the Homeric Hymns, the odes of Pindar, and the choral hymns of Greek tragedy. In the third century before Christ the philosopher poet Cleanthes had written the hymn which St. Paul quoted on Mars Hill (*Acts XVII, 28*), but from that time the continuity of Greek hymnic poetry was broken, not to be restored until the new Christian inspiration of the fourth century.

Meanwhile the oriental Syrian-speaking Church became the transmitter of psalmody and of new hymns composed in the poetical style of the Hebrew Psalms. A reaction inevitably came when the great Syrian innovators, Bardesanes (d. 222 A.D.), accounted by some a heretic, and Ephraem (d. 379 A.D.) stirred the orient with their new metrical hymns. The Latin West as well as the Greek-speaking East were awakened to the possibilities of hymnody in their own tongues.

Additional light is afforded by the primitive Greek liturgical sources which reflect the development of hymns. The Latin *Ter sanctus* represents such an original. The hymn *Phos hilaron*, known in English as "O gladsome light," belongs to the same group. The practice of the Church is also evident in the hymn for catechumens, *Stomion polón*, found in the works of Clement of Alexandria (d. 216? A.D.), familiar

in a modern adaptation as "Shepherd of tender youth."

The re-awakening of the Greek classical tradition, the innovations of Syrian hymn writers, and the liturgical evolution synchronized in the fourth and fifth centuries to pro-

## AND THERE WERE SHEPHERDS—

**E**T PASTORES erant in regione eadem vigilantes et custodientes vigilias noctis supra gregem suum. Et ecce angelus Domini stetit iuxta illos, et claritas Dei circumfulsit illos, et timuerunt timore magno. Et dixit illis angelus: Nolite timere; ecce enim evangelizo vobis gaudium magnum, quod erit omni populo: quia natus est vobis hodie Salvator, qui est Christus Dominus, in civitate David. Et hoc vobis signum: Inventis infantem pannis involutum, et positum in praesepio. Et subito facta est cum angelo multitudo militiae caelestis laudantium Deum, et dicentium: Gloria in altissimis Deo, et in terra pax hominibus bonae voluntatis.

—*Luke II, 8-14*

duce the Greek hymns of the patristic period. Methodius, Gregory of Nazianzen, Synesius, and Anatolius were prominent. Although in all periods of Greek Christian hymnody the themes of the Passion and especially of the Resurrection predominate, the Nativity was also a favorite. Anatolius of Constantinople (d. 458 A.D.) is the author of *Mega kai paradoxon thauma*, translated by John Mason Neale, who introduced English-speaking peoples of the nineteenth century to Greek hymnody. The first and second stanzas follow:

1. A great and mighty wonder!  
A full and holy cure!  
The Virgin bears the Infant,  
With Virgin-honor pure!
2. The Word becomes Incarnate,  
And yet remains on high:  
And Cherubim sing anthems  
To shepherds from the sky.

(*Collected Hymns of John Mason Neale*, London, Hodder and Stoughton, 1914, pp. 224-5. Quoted by permission.)

After the patristic period, Romanus is the outstanding poet of the new hymnology. His hymns are objective,

descriptive, and dramatic. They are well illustrated by his Christmas hymn, a narrative of the Nativity in twenty-four strophes. The following excerpt (*Tēn Edem Bēthleem enoxe*) is from a translation by W. Chatterton Dix (1837-1898):

1. Bethlehem hath opened Eden,  
Come! let us behold:  
Sweetness we have found, once  
hidden,  
Pearl of price untold:  
Gifts of Paradise, all precious,  
Stored within the Cave refresh us.
3. Now the Maid her Infant bearing  
Hasten we to greet;  
He ere worlds the Godhead  
sharing,

Little Child so sweet,  
Born within this lowly place,  
Stays the thirst of Adam's race.  
(*Lyra Messianica*, London, Longman, Roberts and Green, 1864, p. 102. Quoted by permission.)

In the seventh and eighth centuries, Greek hymns reach their highest point of expression in the *canons* and *odes* of the office books used in the Greek Church. St. Andrew of Crete, St. Cosmas of Jerusalem, St. John of Damascus, St. Joseph the Hymnographer, and others were the hymn writers of the period. Of these, St. John of Damascus is held in the highest regard, and his Easter *canon* represents the perfection of this style. A *canon* is founded on a series of canticles from the Old and New Testaments and is divided usually into eight *odes*, corresponding to the number of canticles employed. Each *ode* comprises a series of strophes. The first strophe which sets the model for all is called a *birnos*. A *contakion* is sometimes intercalated after the sixth ode of a canon. Apart from the canons, a short hymn may be called an *idiomelon*. These terms and others peculiar to Greek hymnody may be compared to the technical usage of *hymnus* or *sequentia* in the Latin Church.

Aside from the writings of individual authors which have been edited chiefly by Daniel in his *Thesaurus Hymnologicus* (Vol. iii, 1846), and by Christ and Paraniikas in their *Anthologia Graeca* (1871), the sources of Greek hymnology lie in the Greek office books of the Byzantine Church. A debt is owed to John Brownlie, who early in the present century explored the office books

for their hymns and translated or adapted in English verse over three hundred items, from which three excerpts are given below.

The Christmas theme was not neglected by the poets of the Greek canon. St. Cosmas (d. 760? A. D.) is the author of *Christos gennatai*:

1. Christ is born, go forth to meet Him,  
Christ, by all the heaven  
adored;  
Singing songs of welcome, greet Him,  
For the earth receives her  
Lord.  
All ye nations shout and sing,  
For He comes, your glorious  
King.

(*Hymns of the Greek Church*, Edinburgh and London, Oliphant etc., 1900, p. 28. Quoted by permission.)

As in Latin sources, so in Greek, the greater part of the hymnic literature is anonymous. Liturgical usage precludes the recognition of the individual writers whose prayers, hymns, or other integral parts of public worship have been added to the Biblical foundation. Brownlie, whose contributions to our knowledge of these sources have been so important, tells us that prayer, scripture, and sacred poetry are so interrelated that it is sometimes difficult to isolate a hymn as such. He has, however, translated some verses for the Epiphany as follows:

- Out from the rising of the sun,  
O'er tracts of desert wild,  
The Magi came on journey lone,  
To seek the heaven-born child;  
The star o'erhead their footsteps led,  
And hope their way beguiled.

(*Hymns from the East*, Paisley, Alexander Gardner, 1907, p. 47. Quoted by permission of the publisher.)

After the tenth century, Greek hymnody suffered a decline. The poetical stream dwindled as the High Middle Age opened when the Western Church was entering into a period of triumphal song. As a spoken language, Greek was known in the West to a limited number of scholars and churchmen. Greek refugee monks had found a haven at St. Gall, a great musical and literary center. It is, however, impossible to demonstrate that Latin hymn writers were acquainted with Greek hymns or were influenced by their content or form. A contact has been assumed because of the resemblance between the strophic verse of the odes and a similar structure in the earlier Latin sequences. In the period of the decline, Greek writers failed to develop

metrical hymns comparable to the achievement of the Latin medieval poets. With the exception of St. John of Damascus, they preferred the model of rhythmical psalmody. At the same time their hymns take on a doctrinal or theological character while maintaining the descriptive fea-

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### DEAR SILENT, FLEEING SOUL—

Translated from the Latin of  
the Emperor Hadrian

By CHARLES BALLARD  
Bronxville, New York

Dear silent, fleeing soul of mine,  
About to leave this fleshly home,  
What goal's for thee, what realm  
divine?  
And through what spaces wilt thou  
roam?  
Uncheered, unclad, and houseless  
thou—  
What jest recalled will clear thy  
brow?

---

tures. This is clear in a final illustration from Brownlie's work:

1. Come, let us sing with joyful  
mirth  
The mystery of Immanuel's birth,  
Who, Virgin born, is here;  
The middle wall no longer  
stands,  
No flaming sword in Cherub's  
hands  
Inspires the soul with fear.
2. See, clear the pathway open lies  
That upward leads to Paradise,  
Where stands the Tree of Life;  
And freely may I enter in,  
Whence I was driven by mortal  
sin  
And worsted in the strife.

(*Hymns of the Greek Office Books*, Paisley, Alexander Gardner, 1904, p. 69. Quoted by permission of the publisher.)

It remains for some future student of the classics, who may combine a love of sacred poetry with a love for the Greek language, fully to explore the treasures of Greek hymns. Relatively few have been edited and fewer have been translated, and no adequate treatment of the subject exists in a separate work in our language. Yet the evolution of this literature, if considered in its historical background, is a fascinating subject. It reveals in its origin the blending of the oriental and classical which marks the literary products of the Hellenistic world. In its flowering, Greek hymn-

ody shows forth the richness of Byzantine culture and the imperial splendor of the Eastern Church.



### CLASSICS IN HAWAII

By JOSEPH P. MAGUIRE  
University of Hawaii

A DEPARTMENT of classics was established at the University of Hawaii in September, 1946. I gather that certain faculty members in other departments had, for some time, been pressing for such a department, and that the President and the Dean of Faculties had both favored one. At any rate, ever since it was established I have had all the cooperation I could reasonably ask for.

The University's interest in the classics is the result, partly, I imagine, of a generalized awareness that a university without a classical department is lame; and, partly, of the Administration's concept of the role of the University of Hawaii. In that concept, the University appears as a meeting-ground of East and West, and a mediator between the two cultures. Hence the special interest here in such things as cultural anthropology, Eastern philosophy, Oriental languages and literatures, the sociology of mixed racial populations, and the botany, zoology, etc., of the Pacific area. It is felt that unusual emphasis should be placed on the East, if only to correct an old imbalance. But, for a synthesis, the West must, of course, be adequately presented, too. And there, it seems to me, and, perhaps, to the Administration also, lies the best hope for the classics here—as the seed-bed of Western forms of thought, values, and institutions. Since my own chief interest is in Greek philosophy, I am quite ready to fall in with that approach.

In 1946-47, I offered courses in first and second year Latin, classical literature in translation, and classical civilization. The next year, as an experiment, I substituted first year Greek for classical civilization. In the future, I shall probably offer Greek only rarely for special students, at any rate until the department is augmented. But I plan to alternate the two general courses in literature and civilization with somewhat more intensive ones in a more restricted subject-matter—e.g., Greek humanism (centering on the reading and discussion of Plato's *Gorgias*, *Republic*, and *Laws*, and Aristotle's *Ethics* and *Politics*), Greek drama, etc.

## THE CLASSICAL OUTLOOK

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## LETTERS FROM OUR READERS

## ON EXPRESSING OWNERSHIP

Professor E. Adelaide Hahn, of Hunter College, New York City, writes as follows:

"In THE CLASSICAL OUTLOOK for December, 1947, page 25, Donald A. McKenzie, in his interesting article, 'Meaning and Translation,' seems to me when he discusses the 'different linguistic conventions' for ownership to slip up somewhat himself as regards meaning and therefore as regards its handmaid translation. He apparently equates Latin *mihi est liber* with German *mir gehört das Buch* and English *the book is mine*. Surely the German and English equivalents of the cited Latin locution are *ich habe ein Buch* and *I have a book*; and the Latin equivalent of the cited German and English locutions is *meus est liber*. It is not easy to define in specific terms the difference between the two types of expression in Latin, but a good attempt—the best known to me—is to be found in the Gildersleeve-Lodge *Latin Grammar*, paragraph 349. 2: 'The Dat. is the Person interested in the Possession, hence the Possession is emphatic; the Gen. characterizes the Possession by the Possessor, hence the Possessor is emphatic.'"

## A FISH STORY

Dr. Emory E. Cochran, of Fort Hamilton High School, Brooklyn, N. Y., writes:

"Abhinc octo diebus cum uxore ex Nova Scotia domum reverti. Qua in regione piscem immanem, tunam appellatum, libris 696 Americanis (pondo) vidimus. Iuxta hunc piscem (ex aqua extractum et statim suspensum) stantes, omnes peregrini, praecipue Americani, imagines photographicas cupiebant. Quorum multi tandem sub pictura scripserunt: 'Ecce piscis minimus quem hodie cepi!'"

## AGAIN ROMAN BANQUETS

Miss Florence E. Baber, of the Central High School, St. Paul, Minnesota, writes:

"We always have the Cumaean Sibyl and two attendant priestesses as the last number on our banquet program. The three are junior members of the Latin Club, selected from the Creative Writing class. They write their own prophecies in verse form for the senior members of the club, and chant them in sepulchral tones, in a dimly lighted room heavy with incense. This is a very popular feature of our banquet, and the whole

## AVE HORATI!

BY CHARLES CHRISTOPHER MIEROW  
Carleton College

Hail, Quintus Horatius Flaccus,  
Bard to whom honors belong.  
To Venus, to Rome, and to Bacchus,  
To friends whom you loved your life long,  
To woods and to hills and to mountains,  
To rivers, to rills, and to fountains,  
You poured forth your tribute of song.

Your wishes and prayers have been blessed,  
Your whimsical fears realized:  
In the lands to the North and the West  
Your verse by barbarians is prized.  
For the boys and the girls, through the ages,  
Con your lines and thumb over your pages  
In all countries called civilized.



## SONG

AFTER READING DEMETER'S STORY

BY JANE HENDERSON  
Eatontown, New Jersey

Her hair is bright as wheaten gold,  
Her eyes are chicory blue;  
Like a robin's song in appleblossom,  
Her voice is spring anew;  
And ah, her lips of berry stain  
Give kisses fraught with blissful pain!

The stubble fields are dry and old,  
The petals of the chicory fall,  
The berrybush is thorny woe,  
The robin is not here at all;  
And where are lips of berry stain  
Whose kiss was fraught with blissful pain?



The literature and civilization courses are elective for juniors and seniors, not required in any field, though recommended for English "majors." In these circumstances, the ten students enrolled last year in classical literature represent a fairly healthy interest in classics. Ten is the average number for elective courses in English, and better than the average for upper division courses in history and philosophy (the only comparable courses whose figures I know at the moment). There were five students in my first year Greek (two of them faculty members, however); six in second year Latin; and thirty-five in first year Latin. The last figure is unhealthily inflated; two years of foreign language are required here, and many of the thirty-five (how many I don't know) were the overflow from jam-packed modern European and Oriental language courses.

In all frankness, I see little future here for language-study in the classics. Few students get Latin in high school; and, anyway, I am committed to teaching first and second year classes. So, unless an instructor is added to the department, I could expand the language courses only by curtailing those dealing with the civilization—which I emphatically do not want to do. For I believe sincerely that classical culture can in time become a really vital influence here.

Several teachers have written in to praise a delightful article, "That Wise Farmer, Vergil," by Ralph McGill, which appeared recently in the *Atlanta Constitution* and the *Milwaukee Journal*.

club looks forward to it. Incidentally, our club owns sixty Roman costumes, so that all can come to the banquet arrayed as ancient Romans."

Miss Marguerite Hasse, of the Antigo (Wisconsin) Junior-Senior High School, writes:

"The theme for our 1948 banquet was the marriage feast following the wedding of Peleus and Theris. All the gods and goddesses from Mount Olympus were invited, except the goddess of discord. In revenge for this slight, the goddess of discord 'crashed' the banquet and left a golden apple (an orange) to be given 'to the fairest.' The problem of choosing the fairest was used by the club members as the basis of a skit in which a beauty contest was held and 'Miss Mount Olympus' was selected.

"Because space did not permit, only some of our diners reclined on couches. After the banquet these diners admitted that it was very much more comfortable to sit at tables than to indulge in the ancient custom of reclining."

Miss Marguerite B. Grow, of the Hockaday School for Girls, Dallas, Texas, writes:

"Our 1948 Roman banquet was in honor of Horace, and was highlighted with dance, song, and pageantry. The program included an interview with Horace, a short play, the singing of three of Horace's odes, and the awarding of medals and palm branches to honor students of Latin. Articles and pictures dealing with Horace and his times were features of our club paper, *The Forum Freepress*, which came out just before the banquet."

#### ENROLLMENTS

Professor Mars M. Westington, of Hanover College, Indiana, writes:

"Our present enrollment in classics establishes a record. Students in the Latin and Greek language courses now greatly outnumber those in the related courses. To be specific, the number of language students is twenty per cent higher than the combined registration in courses in ancient history and classical literature in translation—even though the popularity of the latter group has not dwindled. I believe this situation is unique in Protestant colleges today."

Professor Eugene W. Miller, of the University of Pittsburgh, writes:

"Although registration in the University this fall is a little under that of last year, the totals in our department are somewhat larger than those of last year."

Professor L. R. Lind, of the University of Kansas, writes:

"This semester we have 219 stu-

dents registered in our department; 126 of these are studying the Greek or Latin languages, and the other 93 are in courses in translation, mythology, Greek in English, and Greek architecture. In addition, I have 77 in a course called 'Masterpieces of World Literature,' just set up in a new Humanities program of which I am present chairman. In this course we read the *Iliad*, Sophocles, Horace, and Lucretius, of the classical authors; we shall do modern authors in the second semester."



#### RESPONDE MIHI

One of the questions raised on the "Information Please" period at the Latin Institute of the American Classical League at Miami University on June 19, 1948, was: "Should a student who has had two years of high school Latin be allowed to take beginning Latin in college for credit?"

Professor Lillian B. Lawler, of Hunter College, in replying, expressed the opinion that credit should not be given twice for the same work. She held that even if several years have intervened between the high-school and college Latin, the teacher or an "educational clinic" can effect recall of the forms and syntax; and that the repetition of courses for double credit would involve unjustified expense.

Professor B. L. Ullman, of the University of North Carolina, gave it as his opinion that, ideally, credit should not be given twice for the same work; but that practical considerations in our colleges today make such a procedure absolutely necessary in certain cases.

Professor Jonah W. D. Skiles, of the University of Kentucky, has added to the discussion with the following statement:

"The faculty of the University of Kentucky has approved a recommendation of the departments of foreign language to the effect that a student offering one or two units of high-school foreign language for entrance may now enroll for credit in the beginning college course of the same language in which he offers the entrance units. This action is most significant for students who have taken two years of Latin in their freshman and sophomore years in high school and then, after a gap of two or more years without any study of Latin, wish to pursue Latin further in college. We feel that it will remove a great hardship for such students.

"A committee of our faculty studied the practices of other colleges throughout the country before this

action was taken. We found that the problem was not peculiarly our own; in fact, of 420 colleges and universities studied, 222 permit students to repeat for credit work done in high school, providing the student has had but one year of the foreign language in high school, while only 120 assign the students to the sequence courses. Also, 30 universities permit repetition for credit in the case of students who have had two years of a foreign language in high school. For some time, of course, students have been permitted to receive college credit for elementary work in history, physics, English, etc., even if they have had courses in these subjects in high school.

"We hope that the new plan will be very successful, and will produce a happier attitude toward foreign language study at the University of Kentucky."

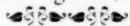


#### DE SANTA CLAUDE

By EMORY E. COCHRAN  
Fort Hamilton High School  
Brooklyn, N. Y.

Just before Christmas vacation last year, I gave my Latin 6 class this test on the subjunctive and infinitive:

1. \_\_\_\_\_ (Let us write) epistulam.
2. Puer parvus dixit se ad Santam Claudem epistulam \_\_\_\_\_ (had sent).
3. \_\_\_\_\_ (Let him come) cum cervis (deer) pulchris!
4. Santa Claus scit quis non \_\_\_\_\_ (has worked).
5. Scimus hunc puerum pigrum (lazy) multa dona in tibialibus (stockings) non \_\_\_\_\_ (will have).
6. "\_\_\_\_\_ mihi \_\_\_\_\_ (don't tell me)," inquit Santa, "te in scholā \_\_\_\_\_ (have worked)!"
7. "Mater tua mihi dicit te non multos libros domum \_\_\_\_\_ (are carrying)."
8. "Scio etiam multos libros a fratre tuo domum \_\_\_\_\_ (have been carried)."
9. Si Santa Claus Romae fuisset, Catilinae dona non \_\_\_\_\_ (would have given).



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## "LATIN SOUNDS WELL—"

By JOHN K. COLBY  
Phillips Academy, Andover, Mass.

**M**OST Latin teachers of our day would agree that the use of spoken Latin in the classroom is a great help toward making Latin alive for their students. Most of us, however, do not, for one reason or another, practice our beliefs. In neglecting oral Latin we fail to utilize one of the most powerful methods of teaching comprehension of the language, and we increase the prevalent belief that Latin has been dead these two thousand years. Some of us, indeed, resolve at the start of each year to speak more Latin in our classrooms, a commendable practice. But how many of us carry Latin conversation beyond saying "Salvete," or "Aperi fenestram," or "Quid agis?" and expecting a corresponding action or a monosyllabic reply from our students? Oral Latin in most classrooms gets crowded out by the ever-present claim of teaching grammar, translation techniques, Roman history and life, or how to be a good citizen. Use of oral Latin in most schools amounts to little more than an occasional request by the teacher for an oral rendering of a Latin sentence before it is translated, a dull and perfunctory task. Certainly under our present system there is small hope, *miserabile dictu*, that Latin will ever be taught in this country as a living, spoken tongue.

And yet there are ways to stimulate the oral use of Latin. There are many short plays in Latin which are occasionally given in a few schools. There are several small books of conversational Latin, such as Brown's. There are a few people like, for example, Bonamicus Actensis (Goodwin B. Beach, of Hartford, Conn.), who speak Latin almost as their mother tongue. There is yet another method, not widely used, but of great value in showing young Latinists that Latin can be spoken and understood—the use of contests in oral recitation of Latin for prizes. We have conducted such contests here at Phillips Academy for six years. The method which we have found most successful is briefly as follows: The contest is announced two months in advance. Cash prizes are offered in each of three divisions, one for upper classmen, one for second-year students, and one for those in the first year of Latin. We have found that Latin hymns, because of their simplicity of thought and language, are best fitted to the first-year pupils; selections in this group run

to approximately thirty lines. The more advanced students recite Cicero—a piece of stirring invective from the *Philippics* or *Verrines*, or narrative pieces from Sallust, Suetonius, Pliny, Petronius, and others; selections in this group average twenty to twenty-five lines. Owing to the large number of contestants we have found it necessary to hold semi-finals a week before the competition in order to limit the number of contestants to twelve or fifteen. Three judges from outside the school are present at the finals to judge the contestants on accuracy of pronunciation, understanding of the Latin, and general stage presence. Programs are printed in Latin. A good-sized audience attends. At the end of the recitations, which last less than an hour, the judges retire to make their decisions, after which the winners are announced to the audience.

We have found that these annual contests have great value. One boy who was present at last year's competition said to me, "Latin sounds well when it is spoken, doesn't it?" I hastened to assure him that it does, and that we of the twentieth century can really speak the Latin language so that people understand how noble an instrument of speech was "the language of the greatest of the empires." There is deepest value, of course, for the actual contestants who learn and recite the Latin words. Additional value may be gained, as well as wider interest aroused in the contest, if individual teachers assign pieces to be learned by an entire class, then pick from each group the one or two best candidates to enter the actual competition. Value also accrues to the teachers who coach the contestants, for the coach finds on certain occasions that he must raise himself from his comfortable rut and search in Latin books which he does not customarily open, for some eloquent selection, some stirring description or simple narrative fitted to his own class or to some individual boy. Finally, there is joy and interest for the audience as they hear Catiline vigorously attacked in biting Latin invective, or when they listen to the sweet treble voice of a very little boy reciting the praises of the Blessed Virgin in the lovely Latin of Adam of St. Victor.



## GIVE THE OUTLOOK

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be a better bargain at one dollar? Send in your order at once, and we shall notify the recipient before Christmas, on a Latin Christmas card. Address the American Classical League, Miami University, Oxford, Ohio.



## THE CLASSICAL INVESTIGATION

By W. L. CARR

Colby College, Waterville, Maine

(Editor's note:) This paper was read at the Latin Institute of the American Classical League, on June 18, 1948, at Miami University, Oxford, Ohio. Professor Carr was himself one of the outstanding administrators of the great Investigation of which he writes.

**T**HE CLASSICAL Investigation of 1921-1924 had its "motivation" in a series of events which occurred in 1917-1918. In the March, 1917, number of the *Atlantic Monthly* (pp. 452-644), Dr. Abram Flexner, then secretary of the General Education Board, published an attack upon Latin under the title "Education as a Mental Discipline." In the April number of the *Atlantic* (pp. 352-361), Dr. Charles W. Eliot, then president of Harvard University, followed up the attack with an article entitled "The Case against Compulsory Latin." In the June and July numbers of the *Atlantic* (pp. 793-801 and 94-105), Professor Paul Shorey replied to these attacks in his famous "The Assault on Humanism." The General Education Board then issued two "occasional papers," on the subject, one Dr. Eliot's "The A.B. without Latin," and the other Dr. Flexner's "The Modern School." The latter paper was a blue print for the Lincoln School, which was founded in New York City in 1917 with funds provided by the General Education Board. This school was to be science-centered, experimental, and "progressive."

Dean Andrew F. West, of Princeton University, president of the newly organized American Classical League, challenged the General Education Board to provide equally generous support for the establishment of a Latin-and-Greek-centered experimental school. Failing in this request, Dean West asked the General Education Board to provide funds for an investigation of the status of Latin and Greek in the secondary schools of the United States. In May, 1920, the Board signified its willingness to finance such an enterprise under the auspices of the American Classical League, and the Council of the

League, at its annual meeting in June, 1920, authorized President West to appoint a Special Committee to complete negotiations with the Board and to select an Advisory Committee to conduct the investigation.

In January, 1921, the authorized Special Committee met and formulated a general plan for the investigation, which was to consist of three stages ( see *General Report*, p. 2):

"1. A careful inquiry into the relevant facts so that the existing situation may be clearly known.

"2. Then an analysis and an impartial criticism of the ascertained facts.

"3. Finally, and most important of all, the preparation of a progressive constructive plan for the teaching of the classics in the secondary schools of the United States."

The General Education Board accepted this plan, and in March, 1921, the Special Committee of the American Classical League met and appointed an Advisory Committee of fifteen members with full power to act. One month later, this Advisory Committee met and designated four of its members as an Investigating Committee. The members were: Dean West, Mason D. Gray, of Rochester, N. Y., William V. McDuffee, of Springfield, Mass., and Wilbert L. Carr, of Oberlin, Ohio.

During the summer of 1921, eight Regional Committees were organized, each of which had at least one full committee meeting during the progress of the investigation. The chairmen of these Regional Committees generally attended the meetings of the Advisory Committee. The Regional Committees rendered valuable service in connection with the investigation. Through them, for example, the Investigating Committee was often able to gain access to much needed information and to secure the cooperation of important groups and individuals in the field.

Let me say, in passing, that the Classical Investigation was a highly cooperative affair. Some of the studies carried out involved the cooperative efforts of up to three hundred persons. Many studies were "farmed out" to professors of education or psychology in various graduate institutions. Forty-eight such professors were listed as collaborators. We had also the voluntary and unremunerated help of 8,595 teachers. A total of 1,313 secondary schools were enlisted in various projects, including the administering of some 750,000 tests to approximately 150,000 pupils.

It was this fine spirit of coopera-

tion on the part of teachers and professional educators which more than anything else so impressed the officials of the General Education Board that they more than doubled their original appropriation, before the investigation was finished. The wide participation of classroom teachers in the investigation and the publicity given to the project through the courtesy of regional and local classical organizations did much to insure the large body of interested readers when the *General Report of the Classical Investigation* was published in 1924. Furthermore, the general acceptance of the recommendations as to objectives, content, and method was largely due to the fact that these recommendations were based on the considered opinions of thousands of experienced teachers as well as on the results of statistical and objective studies. In fact, the Classical Investigation gave impetus and nation-wide scope to trends which had long been in evidence. On the other hand, the *Report of the Classical Investigation* differed from the reports of previous committees in that it presented the evidence from which its conclusions were drawn and on which its recommendations were based. The "Statement of Objectives," which with the supporting evidence may be found in Chapter III of that report, has been generally accepted and repeated in most of the courses of study in Latin which have been published since 1924. The recommendations concerning content and methods, which with the supporting evidence may be found in Chapters IV and V respectively, have had increasing influence on Latin textbooks published or revised since 1924. The recommendations concerning the testing of the results of teaching have greatly modified the procedures of standardizing agencies, such as the College Entrance Examination Board. Only those teachers of secondary Latin whose experience goes back to pre-Investigation days can fully appreciate how revolutionary some of these changes have been.

Any teacher of Latin would benefit greatly from the reading or re-reading of these three chapters, and certainly anyone interested in research in the field of secondary Latin should acquaint himself thoroughly with the various studies summarized in the *Report* and with the more recent studies as reported in the *Encyclopaedia of Educational Research*, most of which supplement, confirm, or correct the results of research carried on in connection with the Classical Investigation of 1921-1924.

## ANACREON AND THE NATIONAL ANTHEM

By HENRY C. MONTGOMERY

Miami University, Oxford, Ohio

OUR DEBT to Greece and Rome is a debt of words, forms, ideas, and ideals. Sometimes the line of influence is direct, as when a new product receives a Greek or Latin name. At other times an ancient play or ancient building may be reproduced in the original form, or in what is hoped to approximate the original form. Ideas and ideals in the theory of government and art are borrowed directly from antiquity whenever these phases of human culture seem to need redefinition and re-orientation. There are also the adaptations of ancient words, forms, ideas, and ideals that differ in varying, but usually recognizable, degrees from the original. And then there is the broad and pervasive transmission of ancient culture that plays such an important part in the whole story of western civilization.

Not all of the influences of antiquity on modern life have been important nor are all the influences to be traced to the greatest minds and works of Greece and Rome. The Greek poet Anacreon, for example, could scarcely be called great. His place in contemporary life is not important, but his contribution to the American tradition has one aspect that carries a certain amount of interest to all of us.

Anacreon of Teos, and later of Athens, was a lyric poet of the sixth century B. C. His lyrics were light—usually on the themes of wine and love—and written in the manner of *skolia*, or songs to be sung during the symposium that followed a Greek dinner. Horace speaks of his love songs written in simple style and says that "Time has not destroyed what Anacreon once sung." When Horace writes in the vein of "pile high the wood on the fire and bring forth the wine four winters old," or "fill to the brim . . . the polished goblets . . . make haste to weave garlands of myrtle," he is writing much as Anacreon did when he wrote these verses:

Water bring and bring me wine,  
Bring the wreaths where flowers  
entwine.

Hasten, lad—our fists we try.  
Matched together, Love and I.

Horace was not the only admirer of Anacreon, nor the last. There were many imitators of Anacreon, some of whose lyrics were attributed to Anacreon himself. These imitations have been as well known and popular as the genuine verses of

Anacreon, and form a collection by themselves, known as Anacreontics.

Whenever a social organization reaches a stage of development where it can look about and take stock of itself, there is apt to be an investigation of previous cultures for purposes of inspiration and evaluation. This condition may develop into a broad renaissance or into a revival of specific modes of thought and expression. One of these periods of retrospection occurred in the eighteenth century in Europe and America, creating what has been appropriately called a Second Renaissance. The manifestations of ancient influence on this age and the men who lived in it are varied and significant. But let us consider here only a minor manifestation, and in one country, England.

In the latter half of the eighteenth century a society was founded in London called the Anacreontic Society. The members of this group were amateur, but talented, musicians who met every two weeks at the Crown and Anchor tavern. At the meetings there was first a concert to which professional musicians—as special guests—contributed. After the concert there was a dinner. After dinner the president of the Society, or someone delegated by him, or the entire company, would sing the Society song, written by Ralph Tomlinson and entitled *To Anacreon in Heaven*. The rest of the evening was filled with renditions of solo and group singing, or, as one report says, "to wit, harmony, and the God of wine." We are told that membership in the Society was much sought after—that noblemen and gentlemen would wait a year for a vacancy.

Ralph Tomlinson wrote a number of stanzas for the official song of the Anacreontic Society, and a man named Smith composed the music for it. The song, first published in 1778, outlived the Society in England. Some time late in the eighteenth century the club was disbanded; but *To Anacreon in Heaven* was published about twenty times between 1780 and 1804. A number of parodies to the words were written to fit the original music, so the spirit of Anacreon in the guise of a hit tune continued to live and flourish.

Popular tunes did not wither and die a century and a half ago as rapidly as they do in our radio, phonograph, juke-box era. It took a number of years, moreover, for popular tunes in England to reach America and a full degree of public appeal. So even as late as 1814 we are told that *To Anacreon in Heaven* was being sung in America by everyone who could

sing. The song was popular in army camps and, especially in the evening before taps, many of the soldiers would assemble in squads and sing the song with hundreds joining in the chorus. For this was the time of the War of 1812.

In September of the year 1814, a young American lawyer from Baltimore boarded a British frigate in an effort to release a friend under British custody. This young lawyer, Francis Scott Key, was detained on the ship, and witnessed the night bombardment of Fort McHenry. Aroused and inspired by what he saw, Key jotted down some notes which were later converted into the words of *The Star Spangled Banner*. Key was neither a poet nor a musician, but the inspiration of the moment made him a temporary poet, and he had suitable music in his head in the popular tune of the day—the tune of *To Anacreon in Heaven*. Thus Anacreon, in spirit at least, has lived through the centuries and become a part of our national heritage.

The adaptation of the adaptations of Anacreon has become merely a matter of historical record, but the melody to fit the official song of the Anacreontic Society became the melody of our national anthem. It was written by a man named Smith—John Stafford Smith, to give him his full name. And the background from which the music developed will help explain the reason why our anthem is rather difficult to sing. The first singers of it were talented amateurs, as has been noted, and the song was sung on occasions of festivity with which Anacreon, his imitators, and Tomlinson and Smith were familiar. It was partly because of this not-too-prim background that *The Star-Spangled Banner* was almost displaced as our traditional national anthem; and official acceptance, in fact, by Congress was not made until 1931.

To illustrate the relationship in the rhythms of *To Anacreon in Heaven* and the national anthem, a stanza from each, divided into three parts for convenience, is herewith added:

Ye sons of Anacreon, join hand  
in hand

Preserve unanimity, friendship,  
and love.

'Tis yours to support what's so  
happily planned,

You've the sanction of gods, and  
the fiat of Jove.

O say, can you see by the dawn's  
early light

What so proudly we hailed at the  
twilight's last gleaming?

Whose broad stripes and bright

stars through the perilous fight,  
O'er the ramparts we watched  
were so gallantly streaming!

While thus we agree  
Our toast let it be  
May our club flourish happy,  
united and free!

And the rocket's red glare,  
The bombs bursting in air  
Gave proof through the night that  
our flag was still there!

And long may the sons of Anacreon  
entwine  
The myrtle of Venus with  
Bacchus's vine!

O say, does that star-spangled  
banner yet wave  
O'er the land of the free and the  
home of the brave?



## MEMORIALS TO RUTHLESSNESS IN WARFARE

By EUGENE S. MCCARTNEY  
University of Michigan

WE BESTOW loving care upon the ruins of buildings and places that have had a glorious past, but the preservation of rubble to commemorate utter ruthlessness would seem to be something new in a world accustomed to innovations. An item in regard to such a memorial and the occasion for it appeared in the *New York Times* on January 5, 1945: "Oradour-sur-Glâne, the French Lidice, will not be rebuilt. Its ruins will remain as they stand today as mute testimony to the German ferocity. A new village will rise about a half mile away."

"At Oradour, in Haute-Vienne, 1,100 persons, including 300 children, were massacred [on June 10, 1944] on the pretext that shots had been fired at a passing automobile carrying German officers. The men were shot in the street. The women and children were herded into a church to which the Germans set fire. The entire village was burned."

On June 11, 1946, the same newspaper reported that official services were held at Oradour on the second anniversary of its martyrdom and that mass was celebrated in a temporary chapel erected on the site of the old church.

The idea of making monuments to malevolence and desecration is not a new one, however, for records of such things may be found in the classics. We are told by Pausanias

(x, 35, 2-3) that the Greeks who fought Xerxes resolved not to rebuild the temples he destroyed, but to leave them in ruins as memorials of the hatred of the Persians. Pausanias saw several of these temples in his tour of Greece.

Cicero's account (*De Re Publica* iii, 15) of this decision of the Greeks is interestingly worded: "... quae [fana] ne reficienda quidem Graii putaverunt ut esset posteris ante os documentum Persarum sceleris sempiternum."

If we may believe Lycurgus (*Against Leocrates* 31) and Diodorus (xi, 29), the Greeks who were about to engage the Persians at Plataea took an oath not to restore any of the temples burned or razed by the invaders. The historicity of this oath has been called in question, but even if it is a figment of somebody's imagination, it is nevertheless interesting.

An imprecation that seems worthy of credence, though Herodotus is silent in regard to it, is reported by Isocrates (*Panegyricus* 155-156) in a bitter condemnation of the Persians:

"Who is there among us whom they have not wronged? When have they given the Hellenes a moment's respite from their treacherous plots? What in our world is not hateful to them who did not shrink in the earlier war from rifling even the images and temples of the gods, and burning them to the ground? Therefore, the Ionians deserve to be commended because, when their sanctuaries had been burned, they invoked the wrath of Heaven upon any who should disturb the ruins or should desire to restore their shrines as they were of old; and they did this, not because they lacked the means to rebuild them, but in order that there might be left a memorial to future generations of the impiety of the barbarians, and that none might put their trust in men who do not scruple to commit such sins against our holy temples, but that all might be on their guard against them and fear them, seeing that they waged war not against our persons only, but even against our votive offerings to the gods." (G. Norlin's translation in the Loeb Classical Library; used by permission.)

In v, 102, 1, Herodotus tells us that the Persians set fire to Greek temples in retaliation for the burning of the temple of Cybele in Sardis by the Greeks, but in vi, 101, 3 (cf. vii, 11, 2), where he gives the Persian justification for destroying the temples of Eretria, one gets the impression that the Greeks had burned all the shrines in Sardis. According to Cicero (*loc.*

*cit.*), Philip, who planned to make war on the Persians, and Alexander, who actually did so, both assigned as their reason the desire of Greece to avenge the destruction of its temples. Attempts to justify atrocities and despoliation as acts of reprisal must have been numerous in antiquity, but modern nations, with their unrivaled means of spreading propaganda, are far more proficient in this aspect of warfare.

At Oradour we see an expression of a national desire to preserve ruins for posterity; unfortunately, modern warfare is so devastating that countless ruins will remain for decades despite an earnest desire to return the sites to productive uses.



### BOOK NOTES

*Using Latin.* By Harry Fletcher Scott, Annabel Horn, and John Flagg Gummere. Chicago: Scott, Foresman and Company, 1948. Pp. 448. \$2.40.

*Using Latin* is the latest in the long line of Scott first-year Latin books which began with *Elementary Latin*, published in 1915. It resembles its immediate predecessor (*Latin, Book One*, 1936) in its format, in its correlation of Latin with English, in its glimpses of Roman life, and especially in its wealth of illustrations. There are some 250 pictures, almost half of them in colors. In addition, there is at least one small drawing to illustrate some phase of the word study ("Latin Lives Today") which is part of each lesson, and there are fifty-eight thumb-nail sketches included in the Latin-English vocabulary.

*Using Latin* differs from *Latin, Book One* in the consistent use of the "functional approach." That is to say, each lesson begins with a Latin story, and the vocabulary and grammatical explanations follow, as an aid to the pupil in understanding the story. Each lesson also includes some exercises in translating isolated Latin sentences into English and English sentences into Latin. Other important differences between the two editions are: a slight reduction in the size of the type face for the Latin text, the abandonment of the double column, a marked increase in the amount of Latin to be read, and a considerable decrease in the number of English sentences to be turned into Latin. All these changes, in the opinion of this reviewer, are improvements. The new edition, un-

fortunately, retains one outstanding fault of its predecessor, namely, the complete lack of a numbering system for the various items within a given lesson. This lack makes unnecessarily difficult the conducting of classroom work and the assignment of home work.

The body of the book consists of ninety-five lessons, and these lessons are arbitrarily divided into twenty units, each consisting of four or five lessons, a review based on those lessons, and an English essay on some phase of Roman life. Following these twenty units there are three Latin plays (repeated from *Latin, Book One*), five Latin songs, a grammatical appendix, Latin-English and English-Latin vocabularies, a list of proper names (with English pronunciation indicated), a brief list of Latin expressions for classroom use, a list of illustrations, and an index of grammar.

—W. L. C.

*The Black Sail.* By Florence Bennett Anderson. New York: Crown Publishers, 1948. Pp. 318. \$3.00.

This reviewer has read *The Black Sail* with tremendous enjoyment. In it, Mrs. Anderson's rare combination of a vivid imagination, great skill in writing, and complete familiarity with the literary and archaeological background of her story (she was formerly a professor of Greek and Latin) has produced the kind of "historical novel" that most teachers of the classics secretly hope they will themselves write some day.

The theme of the book is the story of Theseus, from his appearance at his father's court in Athens to his unification of Attica. The mythological tale is "rationalized" with great probability. Also, it is enriched throughout with the spectacular finds of Sir Arthur Evans and other excavators; and on every page the classicist encounters word-pictures of familiar objects and sites. The author is well versed in ancient religious lore; and vivid scenes of serpent handling, of ritual flogging, of bull-play, of initiation into mysteries, of wild Dionysiac and Corybantic rites, dramatize for the reader the research of Nilsson and Farnell and Glotz. This reviewer particularly enjoyed the brilliant descriptions of ceremonial dances.

The handling of the names of persons and places is interesting. Akte becomes "Jutland," and the Kranaoi, its inhabitants, become "Stonies." The Pallantidai are "the Shakespear clan," and Pallas is "Brandish." The palace at Knossos is "the Palace of Know." The Daktyloi are "the Fingers," the Phoenicians are "the Palm-

People," and the Pygmies are "the Fist-Men." A list of "Persons in the Story" and a Glossary, at the end of the book, help the general reader through the strange names and Greek words in its pages.

The book is a little mature for high-school freshmen or sophomores; but it is recommended unreservedly for older students, their teachers, and all who enjoy good "historical fiction."

—L. B. L.

*The Style of Aeschylus.* By F. R. Earp. Cambridge University Press, 1948. Pp. vii+175. \$3.00.

*Euripides and Dionysus: An Interpretation of the Bacchae.* By R. P. Winnington-Ingram. Cambridge University Press, 1948. Pp. viii+190. \$3.50.

The two books noted here, both contributions to the understanding and appreciation of Greek tragedy, differ not only in the dramatists discussed, but also in their scope, inasmuch as the one centers on a single play, while the other examines a limited facet of its author through all his extant dramas.

In *The Style of Aeschylus* Mr. Earp presents a companion volume to his earlier *The Style of Sophocles*, the method of which he here retains. This method consists essentially in the compilation and analysis of lists to show the distribution and development of certain stylistic characteristics: compounds, rare and epic words, epithets and metaphors. The result of the study, undertaken to "throw light on the mind and purpose of the writer" and "incidentally to correct some common misapprehensions" (p. 1), is the conclusion that Aeschylus does not write "as he does at the dictation of a mysterious afflatus, without any conscious thought of style," but rather that "his style develops in a way which makes it gradually more effective and more fitted for drama" (p. 167). The development thus referred to moves away from the merely ornamental and conventional to formations and usages of greater boldness and significance, with a corresponding shift in application from "the outward aspect of things or persons" to a description of "states of mind or emotions" (p. 168). Extended discussion of these stylistic features, as well as of sentence structure, brings to light certain qualities of Aeschylus that have not always received due recognition. Here Mr. Earp stresses the vividness of the poet's imagination, his interest in the definite and practical and even prosaic detail, and his humanity and sympathy for animals as

for human beings.

The book is worth detailed and repeated study, made possible by the incorporation of the evidence the author has collected. This inclusion is fortunate, since, as Mr. Earp admits, "many scholars look with mistrust on lists of words as a criterion of style" (p. 1). This writer's objection is based not so much on their statistical nature (to which Mr. Earp refers) as to the subjective element which would seem to vitiate the objectivity which is to be their main virtue (pp. 1-5). For to determine the degree of originality in an Aeschylean compound, or the rarity of a rare word, or the precise contemporary effect of a metaphor, surely calls for subjective judgment. In spite of Mr. Earp's realization of this difficulty (cf., e.g., pp. 95-6), one is left with a feeling that, though the conclusions may be correct (and the book certainly throws much new light on its subject), the method employed is, somehow, not completely fool-proof.

The second of our two books is an intensive study of the *Bacchae* of Euripides, meant for the Greek-less reader no less than for the scholar. As such, it is eminently successful, and should be useful as supplementary reading for courses in Greek literature in translation. Painstakingly and in detail, Mr. Winnington-Ingram examines his play, reviews previous interpretations, presents his own views, illuminating his subject at every step and reaching his conclusions by the sheer weight of cumulative evidence. The gist of these conclusions is best given in the author's own words (pp. 178-9): "This, then, is the subject of the play: the Dionysiac group and its disastrous potentialities; the natural life and the way in which it may dehumanise the men and women who lead it; the drugged peace which alternates with furious violence, the exclusive and indiscriminating cult of emotion . . . Euripides saw Dionysus . . . both in his beauty and in his great danger, and presented him as he saw him . . . He recognized . . . that there was only one weapon to employ against him, which was to understand him and to propagate understanding of him." Keen in its comprehension of the dramatist, timely in its interpretation of a play whose wide scope, as the author occasionally hints, is pertinent to a time when Hitlers and Father Divines seem to fulfill a human need, *Euripides and Dionysus* is convincing proof that the world of classical antiquity has still much to offer for the thoughtful contemplation of the present day.

—K. G.

## NOTES AND NOTICES

The annual meeting of the American Philological Association, in conjunction with that of the Archaeological Institute of America, will be held December 28, 29, and 30, 1948, on invitation of St. Louis University and Washington University, in St. Louis, Mo. Headquarters will be at the Hotel Sheraton.

"Trends in Foreign-Language Instruction," a broadcast originating at the University of Michigan, by Fred S. Dunham and Waldo Abbot, was published in *School and Society* for July 24, 1948. Teachers of Latin and English would be particularly interested in the script.

In *The Catholic World* for July, 1948, pages 351-4, appeared an article entitled "Some Admired Sparta." The article was written by Herbert E. Mierow, formerly Professor of Classics at Colorado College.

The September, 1948, issue of *American Mercury*, page 379, cites as an authority the article "Thumbs Up—Thumbs Down," by Thomas H. Briggs, which appeared in *THE CLASSICAL OUTLOOK* for January, 1939 (XVI, 33-4).

Classical plays presented during 1948 include the following: The *Bacchae* of Euripides in Greek, at Randolph-Macon Woman's College, on May 8; on April 13 and 14, the *Electra* of Sophocles in English, by the Johns Hopkins University Playshop, with several students of Professor D. M. Robinson in the cast (one performance was televised); on January 15, the *Thesmophoriazusa*e of Aristophanes, in English, at Hunter College; on June 1, the *Ecclesiazusa*e of Aristophanes, in English, at Hunter College; and a free adaptation into English of the *Agamemnon* of Aeschylus, by the Department of Speech and Dramatics of Brooklyn College, on May 3.

Miss Marjorie Davis, of Centennial High School, Pueblo, Colorado, sends in a newspaper clipping dealing with the naming of "chemical element 61." The two scientists who prepared the first pure sample of the element have chosen the name "prometheum" for it, honoring the Greek Titan, Prometheus. The young scientists say the name symbolizes man's harnessing of the energy of nuclear fission, and also warns of the "impending danger of punishment by the vulture of war."

Students of Sister M. Concepta,

R. S. M., at Mt. St. Mary's Academy, Little Rock, Ark., recently staged a Latin version of *Cinderella*, in three scenes, written for them by Sister Concepta. The performance attracted much attention, and was well publicized in the press. The diocesan paper, *The Guardian*, signalized the occasion with a column on the value of Latin.



### MATERIALS

A booklet of sentences and phrases for conversational Latin, arranged in thirty lessons, has been prepared by Sister M. Emmanuel, O. S. U. The booklet is entitled *Quomodo Dicitur*. Copies may be obtained from the author at Calvert High School, Tiffin, Ohio, at 25c each, less in quantities.



### AMERICAN CLASSICAL LEAGUE SERVICE BUREAU

Please do not send cash through the mails. If you send cash and it is lost, we cannot fill your order. Please use stamps, money orders, or check. The latter should be made payable to the American Classical League. If a personal check is used, please add 5c for the bank service charge. If you must defer payment, please pay within 30 days.

Ordering should be done carefully, by number, title, type (poster, mimeograph, pamphlet, etc.). Material ordered from the Service Bureau is not returnable. After two trips by mail the material is too damaged for resale; since the Service Bureau is a nonprofit-making organization, it cannot absorb losses such as this.

The address of the Service Bureau is Miami University, Oxford, Ohio.

The Service Bureau has for sale the following mimeographs recently published:

- 633. How to Motivate the Study of Latin in the High School. By Corinne Boyd Riley. 25c
- 636. Some New Thoughts on the Value of Latin. By A. W. Smalley. 20c
- 638. Rubra Cuculla. By Sister M. Concepta, R. S. M. An amusing version of "Little Red Riding-Hood," in the form of a Latin playlet in three scenes. 3 girls, 2 boys. 15 minutes. Taken from THE CLASSICAL OUTLOOK for February, 1948. 15c
- 639. All Gaul. By Rochelle Sussman

and Norma Grosken. A play in two acts, or radio script. In English. A "different" interpretation of the Dumnorix-Diviciacus episode in Caesar's *Commentaries*. 8 boys, plus extras. 40 minutes. 30c

The Service Bureau has for sale the following books, recently published:

*The Black Sail*. By Florence Bennett Anderson. A fictionized version of the story of Theseus, based on the findings of archaeology as well as on the mythological tale. \$3.00.

*Latini Hodierni*, Second Fascicle. By John K. Colby. An anthology of modern Latin prose and verse. 50c

The Service Bureau has the following material previously offered:

#### SLIDES

Professor William M. Seaman has made available two sets of 2" x 2" Kodachrome slides, from photographs made in Italy in the last two years. The slides may be borrowed by members of the American Classical League. Borrowers pay postage and insurance both ways; the sending cost may be paid by means of stamps enclosed in the return package. Mailing costs are small, since the slides are light. Borrowers must be responsible for slides irreparably damaged in handling. Those who wish to purchase the slides may do so, at about 40c each, from Professor William M. Seaman, State College, East Lansing, Michigan. The sets which may be borrowed are:

FOR. The Roman Forum.

ROM. Views in and about Rome.

#### WORD STUDY AND DERIVATION

##### Mimeographs

- 8. A Convenient List of Greek Prefixes. 10c
- 9. A Convenient List of Latin Prefixes. 20c
- 24. Some Names of Boys and Girls Derived from Latin and Greek. 10c
- 118. "English Words" in High School Latin. 10c
- 128. Words of Latin Derivation Used in the Study of Civics. 10c
- 131. Some English Words That Have Latin Plurals. 15c
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- 178. The Value of Latin in the Study of French. 15c
- 181. Words of Classical Derivation in Common Mathematics Vocabulary. 15c
- 235. A List of Latin Mottoes. 25c
- 279. Latin Words and Phrases in English. 10c
- 341. Some Classroom Activities Di-

rected Toward the Attainment of Ultimate Objectives Commonly Regarded as Valid for First-Year Latin. 10c

- 349. A List of Common Latin Abbreviations Used in English. 10c
- 385. A Short List of Latin Suffixes. 10c
- 389. Some Latin Expressions for Classroom Use. 15c
- 399. Word Ancestry. A booklet of interesting stories of the origins of English words. 15c
- 402. Some of the More Common Latin Expressions Frequently Met in One's Reading. 20c
- 442. Latin Abbreviations and Symbols in Medicine and Pharmacy. 5c
- 446. Latin Words Adopted into English. 15c
- 479. Latin Roots To Be Memorized for English Derivation. 10c
- 484. The Chief Sources of Our English Language. 25c
- 485. Family Groups of Latin-Derived English Words That Can Be Illustrated on Posters. 10c
- 494. Some of the More Common Architectural Terms Derived from Latin and Greek. 10c
- 519. Mottoes for Latin Clubs and Classes. 15c
- 521. Suggestions for the Teaching of the Latin Derivation of Ten Words in Each of Twenty School Subjects. 20c
- 536. Mottoes of the United States. 10c
- 538. A List of State Flowers of the United States, together with Their Classical Names. Suggestions for a project. 25c
- 542. A List of Medical Abbreviations Taken from Latin. Required in a course for the training of nurses. 5c
- 549. History Makes Words Live. 20c
- 552. Musical Terms of Italian, and Ultimately of Latin, Origin. 5c
- 574. Law Terms and Phrases from Latin. 10c
- 575. *Sententiae*, or Pithy Sayings, from Publilius Syrus. A convenient source of classroom mottoes. 10c
- 584. Latin Today. A radio program. 10c
- 587. A Selected Bibliography on Derivation and General Language for the Teacher and the Student. 15c
- 591. The Terminology of Anatomy. 20c
- 602. New Words—The Effect of Social Change on Vocabulary. A radio talk. 15c
- 612. Some Suggestions for Teaching French Via Latin. 5c
- 613. Some Common Classroom Errors in Derivation, and How to Avoid Them. With a bibliog-

raphy on linguistics for the Latin teacher. 20c

620. What Percentage? Tables showing the distribution of English words by language origins. 10c

629. Amo, Amas, Amat. Prize radio program, dealing in part with English derivation. 6 boys, 5 girls. 25 minutes. 25c

#### Supplements

29. The Relationship of French to Latin. 10c

- 34 The Greek That the Doctors Speak. 10c

#### Posters

Twelve striking posters are available. They are 19 x 25 inches, unless otherwise noted. Subjects are as follows:

1. The Pledge to the Flag in Latin (17" by 23"). A translation of the official version, printed in black beneath a large American flag, in red, white, and blue.

2. Preamble to the Constitution of the United States. The words of Latin derivation are printed in red, and the other words in black.

3. Skeleton Chart. The title is "Latin and Greek Serve as a Key to the Names of More than 200 Bones in Your Body." On a large skeleton, drawn in black, the names of several of the bones are printed in red.

4. Dictionary Chart. An open page of a dictionary, with the percentages of English words of Latin and Greek origin indicated in colors—red, green, and black.

5. Romance Language Chart. The title is "Latin Is the Basis of Spanish, Italian, and French." There are columns of related words in the four languages. Colors, red, green, and black.

6. Legal Terms. Several legal terms, in Latin, with English translations, are printed in red, black, and bright blue.

7. Latin Phrases in Common Use. Several Latin phrases and their English translations are printed in red, black, and bright blue.

8. Loan Word Chart. The title is "The English Language Contains a Large Number of Actual Latin Words." There are two columns of examples, printed in red and blue.

9. Derivative Tree Chart. On a drawing of a tree, a Latin word is printed on the trunk, and English derivatives on the branches. Colors, black, brown, and green.

10. Scientific Inventions Chart. Space for pictures of a locomotive, radio, automobile, and telephone is provided, and the Greek and

Latin words from which the names come are printed beneath. A list of other names of inventions is given also. Colors, red, black, and yellow.

11. Victory Chart (19" by 28"). A picture of a winged victory, and below it derivatives of the Latin word *victoria* in English, Spanish, Portuguese, French, Italian, Romanian, German, Dutch, and Polish. Colors, red, black, and yellow.

13. Pater Noster Chart. The Lord's Prayer in Latin. Colors, red and black.

Prices: Single posters, 50c; three posters, \$1.35.

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##### LATIN WALL CALENDAR

The 1949 Latin Wall Calendar is a scenic calendar, with photographs of ancient Greece and Rome. It is 16 inches by 22 inches, and is printed in red, white, and black. Both Roman and modern designations for the dates appear in large type. The calendar is very useful and instructive in the classroom. \$1.50.

A few copies of the beautiful Latin wall calendar for 1948 are still available; the price is 50c each, while they last.

##### LATIN AND GREEK CHRISTMAS CARDS

Latin and Greek Christmas cards are available, in the following styles: H. Angel, Adoring Madonna and Child. An original linoleum block by the American artist, John C. Snook. Inside, a greeting in Latin. Colors, blue and silver. Envelopes.

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- K. A drawing of a kneeling woman in medieval dress, carrying a branched candlestick. The inside of the card contains three stanzas of a medieval Christmas

carol in Latin. Colors, red, black, and ivory. Envelopes to match.

- S. The carol "Silent Night," translated into Latin, printed decoratively with holly and ribbon borders. Colors, red, green, and black, on a buff background. Envelopes to match.

- T. A softly-colored picture of the three columns of the Temple of Castor and Pollux reflected in the pool of the House of the Vestal Virgins, in the Forum at Rome. Inside, a greeting in Latin. Colors, green, brown, blue, red. Envelopes to match.

- PG. A woodcut of the Parthenon, printed in leaf-green on white. Inside, a greeting in Greek, suitable for Christmas or other occasions. Envelopes to match.

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#### Articles

- Articles in THE CLASSICAL OUTLOOK:  
 The Roman Saturnalia. December, 1937. 10c  
 Christmas and the Roman Saturnalia. December, 1938. 10c  
 Some Ancient and Modern Yuletide Customs. December, 1939. 10c  
 Christmas Gifts and the Gift Bringer. December, 1940. 10c  
 Christmas and the Epiphany: Their Pagan Antecedents. December, 1941. 10c  
 December 25th, Christmas Day. December, 1942. 10c

#### Booklet

- Latin Songs and Carols. By J. C. Robertson. Published by the University of Toronto Press, 1945. A new edition of an old favorite; about 15 pages of the total 64 are new. Price, 45c.

#### NEW YEAR'S DAY AND JANUARY

#### Mimeograph

589. A January Program. 10c

#### Article

- Article from THE CLASSICAL OUTLOOK.  
 Verbal Magic in New Year's Greetings. January, 1941. 10c

## STATEMENT OF OWNERSHIP

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933.

Of the Classical Outlook, published 8 times yearly at Oxford, Ohio, for October 1, 1948.  
 State of Ohio  
 County of Butler

ss Before me, a Notary Public in and for the State and County aforesaid, personally appeared Henry C. Montgomery, who having been duly sworn according to law deposes and says that he is the Secretary-Treasurer of the American Classical League, publishers of The Classical Outlook and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933 embodied in Section 537, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are:

Publisher: American Classical League, Miami University, Oxford, Ohio; Editor: Lillian B. Lawler, Hunter College, New York 21, N. Y.; Business Manager: Henry C. Montgomery, Miami University, Oxford, Ohio.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as

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(This information is required from daily publications only)

(Signature of editor, publisher, business manager, or owner.)

Signature of Sec'y-Treas. of Publisher  
 HENRY C. MONTGOMERY

Sworn to and subscribed before me this 1st day of October, 1948.

(Seal)

R. Fred Woodruff, Notary Public,  
 State of Ohio

(My commission expires February 15, 1951.)

### DIARY OF A MODERN LATIN TEACHER

Second year class. Monday, October 28th. Twenty-five present, Jack Smith still out sick. Oral report by Jane on the complement of Roman legion. Good job, fine discussion followed. Played record 1-A on vocabulary by first occurrence of Book One, chapters One through Four. First time unison, class average mastery about fifty out of fifty five words in four minutes. Second playing individual answers. Gave duplicate record to Henry Small to take home and master; seemed only really weak one. Played 8-B again; much sharper response than yesterday. Principal parts no longer a problem. Ran filmstrip of chapters Five and Six for reading in Latin, for phrasing and fluency of pronunciation. Re-ran for translation, frame per pupil; occurrence vocabulary test good; identification of constructions excellent; oral composition still slow. Need more work with Eng-Lat. records. Assigned chapter Five in text book for home idiomatic written translation. Sent Jack Smith duplicate of record 1-A to study at home to cover make-up on return to class. Good day.

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